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BOSTON ART STUDIOS.

No. II.

By FRANK T. ROBINSON.

"**N**OTHING indicates the general character of an artist better than his studio decorations," and this axiom was never more fully illustrated than in the subject of this sketch.

Charles Wesley Sanderson always responds to the knock of the sometimes guest to his studio with a free, open voice, and his "come in" means a welcome to one of the best lighted and most cheerful studios in Boston.

This studio is located on the top floor of a new and elegant structure, No. 20 Beacon Street, and from the windows one of the finest views of the suburbs of Boston can be obtained.

Way up in the air, out of the latitude of reflections, where the light comes pouring in free and pure, the inmate of this studio finds his

istic instincts of the artist. Comfort and quiet, pleasure of form and color to the eye, and a sense of tranquillity pervade the studio.

The scheme of decoration is in conformity to the size of the room, which is large, light, and airy. The floor and mantel are of a deep rich mahogany tone, including the paneled dado, and all the projections are of a quiet terra-cotta tint, affording a gentle relief and harmony of color for the various objects. The walls are of an atmospheric gray with a frieze of deep blue which prevents the lines of the wall colors being hidden in dark corners, and is very effective in contrast with the ceiling of a sage gray-green tint.

At intervals, and running across the studio ceiling, are a number of heavy oak beams which lend a solid and protective character. Numerous Oriental rugs, antique and modern, are placed on the floor with an eye ever watchful for the best colors to appear in the best light and without affectation.

The fire-place is a charming arrangement both

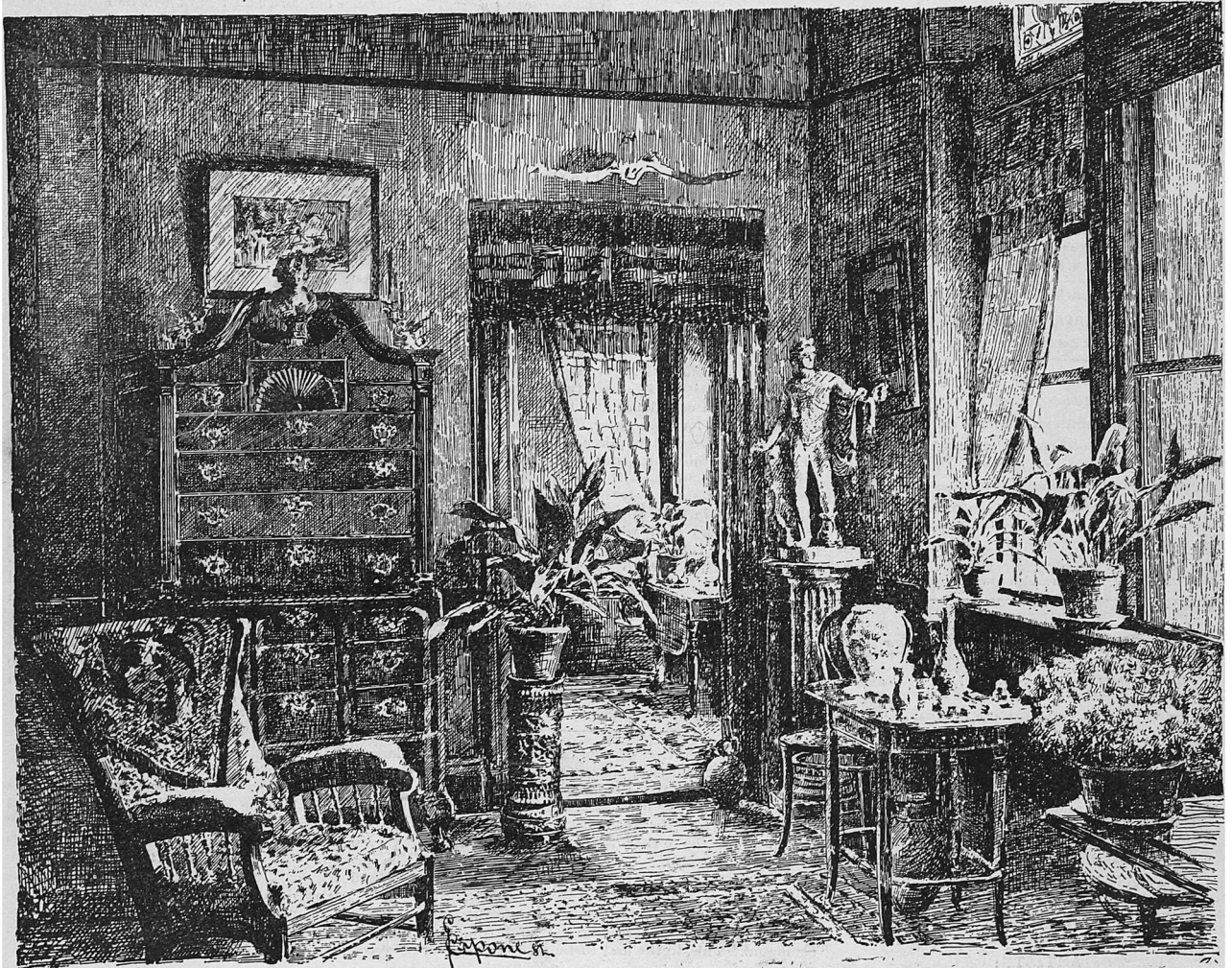
of those possible in nature, while the surface engraving on the upper side is most exquisite and artistic.

A Carthagena vase is a remarkable specimen of the fourth century, and was found in the excavation at Carthage in 1872. It is of a bluish black color and shows it was polished clay originally.

A Pompeian lamp is partly restored and was taken from a rare collection in the possession of the Archaeologist, Sig. Gamberdella, of Naples. Its shape and modeling are noteworthy points of the pure Etruscan bronze work.

From an artistic decorative standpoint, let us study the studio as the artist has studied.

In the farthest corner, where the flourishing palm figures so admirably as to break the otherwise sharp angular construction, is a window which is darkened by means of an opaque and velvety fabric, very old and gray in tone, which catches the accidental lights with fine effect. The hangings are of old blood-red brocade, rich in design



STUDIO OF CHARLES WESLEY SANDERSON.

opportunity for painting in almost the same quality of light as if it were in the open fields.

He must naturally find an opportunity also to temper this light, which in itself, is an artistic requirement very essential, for while one section may need a shadow, another a gentle gradation and refined atmosphere, another may demand the entire force of the northern daylight.

All of these dispositions of light are managed with wonderful effect and with a natural affection for the atmospheric colors.

To some the illustrations of this studio may appear more like a parlor than an abode of a working artist, but a casual glance is not sufficient for a perfect conclusion. The reader will discover on examination that the artist has transplanted from the woods, wherein he studies in summer, numerous ferns and plants, curious knots, such as are seen near the water bottle on the hearth and over the door entering the reception room. The wasp's nest over the mantel and Adirondack fungi in various parts of the room indicate the natural-

of form and color. The wrought and polished andirons are not too solid for the richly carved and heavy mahogany mantel, and the ornaments are all of the choicest that could be picked up in Mr. Sanderson's travels in Europe.

Of paintings and drawings there are several of importance that in themselves furnish the walls with a variety of colors, aside from their commercial values. Among the most prominent of these works may be mentioned F. Bol's "Head of a Nobleman," an indisputable "Tinctoret," being one of five original drawings made for the "Miracle of the Slave." There are also good examples by Morvillier, Prof. Riccardi, Ebel, and some of our best American painters.

Of bric-a-brac there is a plentiful supply in the shape of vases, curios, lamps, etc. An ancient Chinese bronze, of a lobster or like creature, is a rare bit, and was found in a junk shop in Koohtie many years ago. The workmanship is rather rude in parts, especially so on the under side. The incut lines are, however, significant

and rare in quality. They came from Mexico and were the work of the nuns of a once celebrated convent. In texture they resemble the glass brocades of the thirteenth century. Over the windows hang a woolly stuff with silken knotted fringe and striped alternately with blue, gold and yellow silks. This is the warmest color-symphony in the room, and really forms the keynote by which the tone colors are touched into sensitive vibration.

On the left and the side where the desk protrudes, are several windows with top and bottom adjustable screens. Over one of these windows are three sections of fitted true Venetian glass, which gives an accent of color much the same as a full clear tenor voice would in holding an upper note in a choir of voices. The translucent tones and veinings of brown and the leads trace out the initials of the artist.

At this juncture and near the entrance to the reception room stands an excellent statuette of the Apollo Belvedere, relieved against a background of Bouvais tapestry. Close by, and projecting from

the wall is a unique and original decoration, consisting of a glass crucible which is filled with peacock feathers that flutter continually as the heat ascends from the radiator beneath.

Several variegated settles are set at this juncture and break the monotony of curtain and window frame lines. On the left of the reception room door stands a magnificent solid mahogany case of drawers, well preserved, and of the seventeenth century make. Its upper form is decorated with brass ornaments and a well proportioned wood scroll. A fern on a brass repoussé stand gives a receptive character to the entrance.

An ebony table which serves the artist for the use of his materials when painting, is a fine piece of designing and throws off with telling effect against the Madras curtains.

There are, beside the usual antique and modern chairs, tables covered with a red, raw silk stuff richly embroidered and decorated with embossed velvets and gold threads, also cabinets and library cases, and a grand piano and other objects

pleasing manner. An old Roman scarf of lively colors is canopied half way up on each of the north windows through which the strong light falls in full tones. A yellowish piece of old silk is stretched part way across the west window, and the soft light as it comes through unites with that from the scarf and blends with a surprisingly agreeable result.

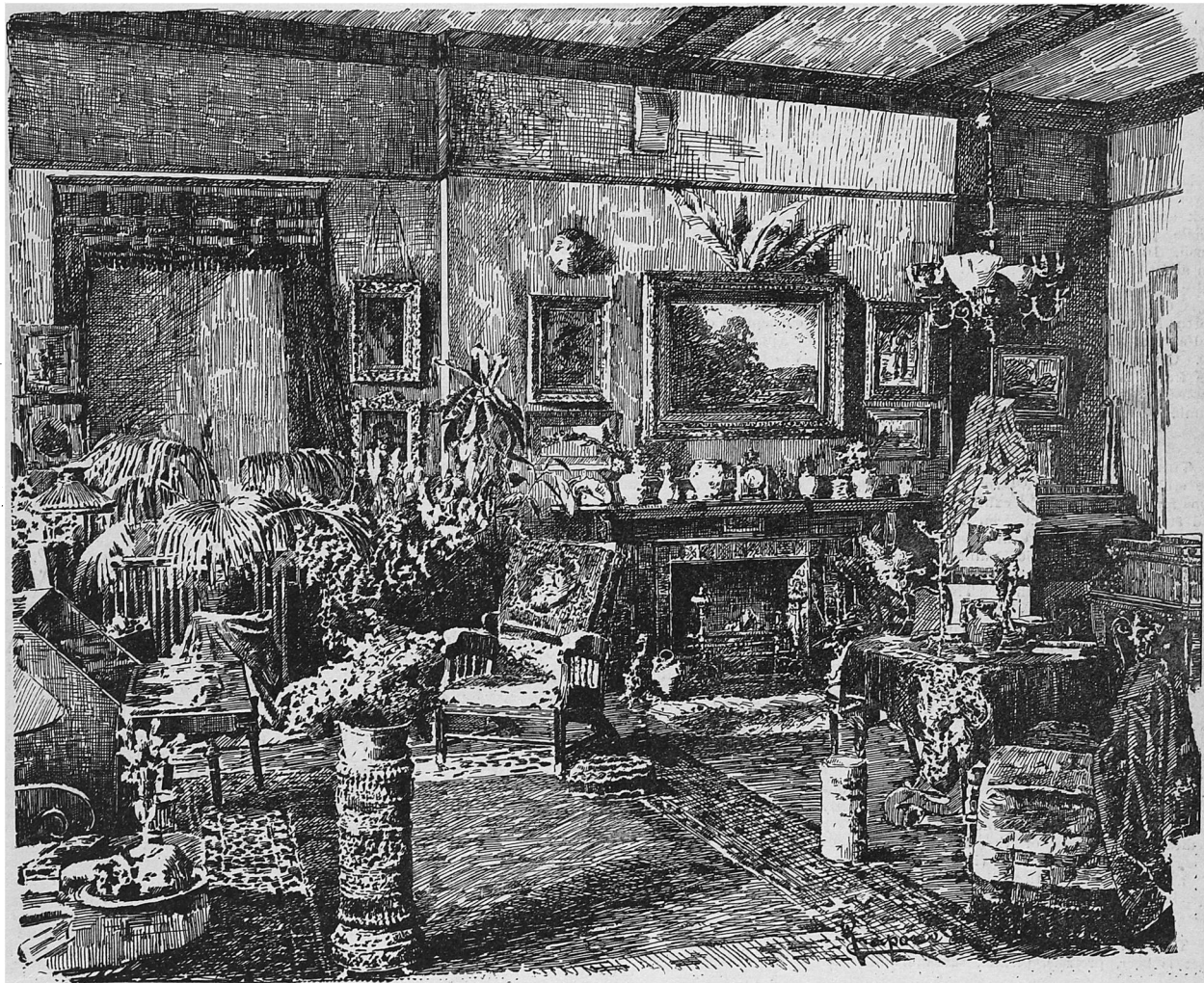
I know of no studio which has the two qualities of a home and studio so well blended. There is such a thing as affected carelessness in decoration, a sort of unnatural naturalness, a something, which if studied closely, proves to be a barbaric tussle with objects made by a civilized race.

I have seen such homes and such studios, rich with store goods and crowded with "what-I-can-do-with-money" decoration; such sights are more oppressive than impressive, forcing the eyes and ideas to stagger rather than feel repose.

Mr. Sanderson's studio suggests refinement in selection of materials, and there is no hint of stagey fancies and small notions.

tirety in the usual way, the bronze part then being cast and cemented to the rest, which is worked after the model in stone. Another pretty bust is of an Italian boy, the head and neck being bronze, the body white marble, and the cap of marble, tinted to imitate the woolen headdress of a sailor. These works are of life size and excellent in their decorative effect.

Our shop windows, like our signboards, exhibit the increasing hold artistic taste is taking upon the most practical operations of daily life. There was a time, and that not long since, when the newspapers used regularly to describe the show windows of a certain Broadway store, where a really beautiful arrangement of silks and other costly fabrics was made a couple of times a month. Now such displays are so common that they excite no unusual attention, and we pass them by almost without a second glance. From an exceptional attraction they have become a necessity, and the



INTERIOR OF CHARLES WESLEY SANDERSON'S STUDIO.

of interest, all being well placed and of advantage to other decorations.

Suspended from a central beam is a fine specimen of Moorish brass tracery in the form of a globe. Six arms of twisted brass are attached and a scroll pattern of plain brass unites the whole. The shades are of Bohemian glass of spiral pattern and variegated in colors, and when illuminated at night, they give out a mellow, soft, and poetic light.

The reception room is filled with antique furniture; draperies of similar character as those described and adjustable stands and tables which are used for drawing in color.

Odd bits of Japanese ware, screens, and other ornaments are noticeable everywhere and keep the eyes dancing from place to place, until they rest in sweet tranquility in a corner where the artist has created a wonderful combination of light and shadow.

The north and west lights intercept each other, and Mr. Sanderson has united them in a

The illustrations as photographs, by Messrs. Marshall & Chute, of Boston, serve to prove this argument. They show the studio to be comfortable, artistic, and, if color could be reproduced by photography, they would give a most charming view of the artist's decorative ability.

I might speak of Mr. Sanderson's water-color products of the summer in the Adirondacks interspersed here and there, of the odd plants and knick-knacks, and such things that really go to make up the character of the room, but the province of these articles is to deal with the decorative alone, hence the pleasure is denied.

THE ingenuity of the clever Italian art workers in metal and stone has produced a combination of marble and bronze in statuary, by which very beautiful and effective, if illegitimate, results are obtained. An excellent example is an Arab's face of bronze, set in a burnous of white marble, now in this city. The head is modeled in its en-

taste which governs their adjustment is being refined and elevated more and more. Even a Whistler might find suggestions for "harmonies" and "nocturnes" in the shows the dry goods men prepare as bids for popular attention, and linger with delight over the "arrangements" in lace and lawn and the "symphonies" in hats and hosiery which invite the shopper to the fatal step inside.

AVOID superfluity and extravagance in decorating. No matter how beautiful the details may be it is possible to get too much of them. Enough is far better than a feast and too little is even preferable to too much.

NEVER leave a picture badly hung or an object of ornament badly placed, because it looks good enough. Things never look good enough till they cannot be bettered, and the better they are placed the more completely will you be able to realize their value.